

# THE MUSICAL GAZETTE An Independent Journal of Musical Events.

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

VOL. III., No. 30.]

SATURDAY, JULY 24, 1858.

[PRICE 3D.

## Musical Announcements.

### ROYAL ITALIAN OPERA, COVENT-GARDEN NEW THEATRE.

Second Night of Norma.

THIS EVENING (July 24th) will be performed  
(for the second time this season) Bellini's opera,

#### NORMA.

Norma . . . . . Madame Grisi.

Adalgisa . . . . . Mdlle. Marai.

Clotilde . . . . . Madame Tagliafico.

Oroveso . . . . . Signor Tagliafico.

Flavio . . . . . Signor Soldi.

and

Pollio . . . . . Signor Tamberlik.

Conductor, Mr. COSTA.

After which (for the first time), a new Ballet  
Divertissement, by M. Desplaces, entitled

#### L'AMOUR D'UNE ROSE.

The music by Mr. Alfred Mellon. Mdlles. Zina,  
Delechaux, Esper, and M. Desplaces.

### ROYAL ITALIAN OPERA, COVENT-GARDEN NEW THEATRE.

Fra Diavolo.—On Tuesday next will be performed  
FRA DIAVOLO.

Don Giovanni.—The nobility, gentry, subscribers,  
and the public are most respectfully informed that  
Mozart's opera, DON GIOVANNI will be produced  
on Thursday next, July 29, instead of Tuesday, July  
27, as announced.

Donna Anna, Madame Grisi; Zerlina, Madame  
Bosio; Elvira, Mdlle. Marai; Don Giovanni, Signor  
Mario (his first appearance in that character);  
Leporello, Signor Ronconi (his first appearance in  
that character); Masetto, Signor Polonini; Il Com-  
mandante, Signor Tagliafico; and Don Ottavio,  
Signor Tamberlik. Conductor, Mr. Costa.

The alterations in the music by M. Alary. The  
Minuet in the first act will be danced by Mdlle.  
Zina and M. Desplaces.

All tickets purchased for Tuesday will be ex-  
changed for others on Thursday.

Application for boxes, stalls, and pit tickets to be  
made at the box-office of the theatre, under the  
portion in Bow-street; and at the principal music-  
sellers and librarians.

### HER MAJESTY'S THEATRE.

The following performances will be given, com-  
prising the talents of Titiens, Albini, Piccolomini,  
Belletti, Beneventano, Belart, Vialetti, Rossi, Aldi-  
ghieri, and Giuglini:—Divertissement, Mdlle. Bor-  
cetti.

Tuesday next, July 27, Il Trovatore; and Div-  
ertissement. Don Giovanni (last time).—To accom-  
modate the numbers not able to find places on  
Thursday last, Mozart's *chef-d'œuvre* will be re-  
peated on Saturday next, it being the last time it  
can be represented this season.

Application to be made at the box-office at the  
theatre.

### HEREFORD MUSICAL FESTIVAL, 1858.

The One Hundred and Thirty-fifth Meeting of the  
Three Choirs of HEREFORD, GLOUCESTER, and  
WORCESTER, for the Benefit of the Widows and  
Orphans of Clergymen of the Three Dioceses,

Will be held on

TUESDAY, WEDNESDAY, THURSDAY, and FRIDAY,  
August 24th, 25th, 26th, and 27th, 1858.

Under the especial patronage of Her most Gracious  
Majesty the Queen, and His Royal Highness  
the Prince Consort, K.G.

Principal Vocal Performers:—

MADAME CLARA NOVELLO,

MADAME WEISS,

MISS LOUISA VINNING,

MRS. CLARE HEPWORTH,

MISS LASCELLES,

MADAME VIARDOT GARCIA.

M.R. SIMS REEVES,

M.R. MONTEM SMITH, M.R. THOMAS,

M.R. W. H. WEISS.

Leader—M.R. H. BLAGROVE.

Organ—M.R. AMOTT. Pianoforte—M.R. DONE.

Conductor—M.R. G. TOWNSEND SMITH.

### HER MAJESTY'S THEATRE.— Lucrezia Borgia.—Reduced Prices.

THIS EVENING (Saturday, July 24) will be  
repeated Donizetti's opera,

LUCREZIA BORGIA,

with the following powerful cast:—

Lucrezia Borgia . . . . . Mdlle. Titiens.

Maffio Orsini . . . . . Madame Albini.

Duke Alfonso . . . . . Signor Belletti.

Gubetta . . . . . Signor Vialetti.

Gazella . . . . . Sig. Beneventano.

Petrucci . . . . . Signor Aldighieri.

Genaro . . . . . Signor Giuglini.

Conductor, Signor Ardit.

To conclude with a Divertissement, with Mdlles.  
Borchetti, Annetta, Pasquale, Morlacchi, Rosa, and  
M. Caron.

Prices.—Pit stalls, 12s. 6d.; boxes, grand tier,  
£3 8s.; one pair, £2 18s. 6d.; pit tier, £2 2s.; two  
pair, £1 5s.; three pair, £1s.; gallery boxes, 10s. 6d.;  
pit, 3s. 6d.; gallery stalls, 3s. 6d.; gallery, 2s.

To PROFESSORS of MUSIC, CHORAL  
SOCIETIES, LITERARY and SCIENTIFIC IN-  
STITUTIONS, &c.—The following party will be in  
the north-west of England, in Wales, and in Ireland,  
the latter part of September:—Madame Weiss,  
Miss Eyles, Mr. Wilby Cooper, Mr. Weiss, Solo  
Concertina and Conductor, Mr. Geo. Lake, Violin,  
Mr. H. Blagrove. Applications for concerts (which  
can be arranged on moderate terms, from engagements  
being already made) to be addressed immediately  
to Mr. George Lake, 96, Berners-street,  
London.



## Musical Publications.

CHORAL HARMONY, No. 14, price 1d.,  
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by R. A. Smith.

London: WARD and Co., Paternoster-row.

New Song. Price Half-a-Crown.

### WHEN MY LOVE SIGHS I HEAR.

Words and music by NECTARINE SUNNYSIDE, Esq.,  
Author of "I too, am seventeen mamma!"  
CRAMER, BEALE, and Co., 201, Regent-street.

ESTABLISHED 1853.

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N.W.

## Miscellaneous.

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—bad blood; and there is but one infallible remedy  
for it—HOLLOWAY's PILLS. The blood is the life of  
life. There can be nothing in the system permanently  
or radically unsound while that vital fluid is  
perfectly pure and rightly tempered. Firm flesh, a  
brilliant complexion, a quick and powerful diges-  
tion, an elasticity of the animal spirits, and a con-  
sciousness of health and strength, are a few of the  
innumerable advantages attendant on purity of the  
blood—a blessing which every one can obtain who  
will take freely these inestimable PILLS. Sold by all  
medicine vendors throughout the world, and at  
Professor Holloway's Establishment, 24, Strand,  
London.

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begs to call attention to his superior ENGLISH  
HARMONIUMS (manufactured under his own  
inspection), in elegant fancy wood cases, of super-  
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of Messrs. Alexandre and Co.'s celebrated French  
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and sent carriage free within 100 miles, if prepaid  
orders. Dépot, 135, High Holborn, W.C.; Manu-  
factory, St. James's-road, Liverpool-road, Islington,  
N.

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ROCK CHIDLEY begs to inform the public he is  
now making very superior double-action instru-  
ments, from £1 10s. to £10 10s. each, cases included.  
The last-named instruments are in ebony, highly  
finished, and are patronized by the principal pro-  
fessors. All warranted to give the greatest satis-  
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Manufactory, St. James's-road, Liverpool-road, Islington,  
N.

[JULY 24, 1858.]

## NOTICES, &amp;c.

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All remittances should be addressed to the publisher.

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Payment of subscription may be made in postage stamps if preferred.

Notices of concerts, marked programmes, extracts, &c., should be forwarded as early as possible after the occurrence.

## THE MUSICAL GAZETTE

SATURDAY, JULY 24, 1858.

— — —

We have before us the full programme of the Hereford Festival, or the 135th meeting of the three choirs, and we are happy to have it in our power to congratulate the lovers of music in the western counties on the prospect of a feast so great and of so high character as in the ensuing month they are to be regaled with. It was whispered, not many months ago, that the holding of a festival at Hereford this year was doubtful, from an objection on the part of the dean (we believe) to musical performances taking place in the Cathedral; but such objection, if it was really made, was overruled, and the names of six-and-twenty stewards, ready to take upon themselves the pecuniary responsibilities of the festival, testified to the musical spirit of the town, and the determination to uphold what may be almost considered as one of the institutions of England. A rare shame would it have been if the discontinuance of these meetings, or even one of the three, had been suffered. In an age of progress, to have done away with an annual series of performances which exercise a great and undoubted influence upon the advance of the art for miles around these three old cities, and which must act as great incitements to study on the part of those who attend them, to say nothing of their elevating tendency generally, would have been little short of sinful. Music is a divine art, and its great masters have been as surely inspired as those who have indited the pages of Holy Writ; and if here and there may be found earthly denizens upon whom the most sublime strains produce but an indifferent impression, it is from their ignorance of, or imperfect acquaintance with, the art through which God has chosen to speak. No other art acts upon the mind as does music. In painting, we may admire, we may be positively absorbed in contemplation; but in music the mind is affected, the spirit is reached, and the whole being is influenced, and this influence is for the most part of a refining and elevating nature, for it is impossible to create in music that which may, as in painting, sculpture, or poetry, excite an impure imagination. "To the pure all things are pure," it is true, and, generally speaking, no specimen of the arts should shock the sense, but an art may be debased, and if its prostitution encourage low or immoral feelings, the impure are thus appealed to, and "things of beauty" become instruments of demoralization. This is not the case with music, which, though it may, in common with the other arts, occasionally suffer degradation, can never be a spreader of evil, or even produce an impure or wicked thought.

Too bad would it have been had any objection been continued to the celebration, by means of such an art, of the customary triennial meeting, and in its customary place. Had such an opposition been maintained, the question might have arisen of

whether the anthem at the daily choral service were sanctionable or not, and those in authority would have found themselves in an unpleasant position before long, and involved in an alteration with all musical and clerical England. The distinctive peculiarity of these meetings is the fact of the sacred works being performed in a consecrated edifice, where the mind is undoubtedly better prepared, by associations and by external influences, to be adequately impressed with the chastened feeling that a psalm or oratorio, no less than an eloquent discourse, produces.

The great performances at Birmingham, Norwich, and Bradford, take place entirely in the music-halls of each town, and these meetings cannot boast of a celebration of Divine service, which, taking place as it does on the Tuesday morning in the cathedrals of the "three choirs," where every nook of the "long-drawn aisles and fretted vaults" resounds with the harmony of choristers, band, and organ, is the grandest and most impressive of the festival solemnities. But we must quit generalities, and make our reference to the announcement laid before us.

The festival is under the patronage of Her Majesty and His Royal Highness the Prince Consort. The performances will take place on the same mornings and evenings as usual, and will be under the direction of Mr. George Townshend Smith, the organist of Hereford Cathedral. An ample instrumental band has been advertised, consisting of the best London talent, and the choir will be composed of the lay clerks and choral societies of Hereford, Gloucester, and Worcester, with a detachment of the Liverpool Philharmonic chorus. Mr. Amott, of Gloucester, will preside at the organ, and Mr. Done, of Worcester, at the pianoforte, whenever that instrument is required for accompaniment at the evening concerts. As regards the principal vocalists the engagements appear to have been made with a view to the development of native talent, as will be seen by the following list:—Madame Clara Novello, Mrs. Weiss, Miss Louisa Vinning, Mrs. Clare Hepworth, Miss Lascelles, Madame Viardot Garcia, Mr. Sims Reeves, Mr. Montem Smith, Mr. Thomas, and Mr. Weiss. Had Madame Viardot's place been occupied by Miss Dolby or Mrs. Lockey, Hereford could have had a laugh at Leeds, which latter town, if we mistake not, crew at having announced an array of English artists, and then straightway engaged a portion of Mr. Lumley's troupe. We are not conservative in these matters, (though our readers are fully aware of our strong objection to foreign artists singing in English oratorio), and we have nothing to say against the introduction of continental celebrities at any of the festivals, but if a bill is so nearly made up of English names, it seems a pity to make only a solitary exception. We (as a nation) do not—in music, at all events—seem to try very hard to assert a nationality, and when anything of the kind is so nearly approached we cannot help regretting that the end had not been attained. That an attempt was made to confine the engagements to English artists is very obvious, for otherwise we should have seen announced the names of some foreign singers who are in England, and who have really the highest claim to admiration and respect.

We would particularly call the attention of all those who are likely to patronise this festival to the service of Tuesday morning, which, as we have before remarked, is one of the most rare and beautiful solemnities which take place in this country. The ordinary choral service which is performed in our cathedrals has a great charm for all those who are lovers of music and love to see it turned to the noblest of purposes, and it is on these occasions enhanced by the fact of the responses and chants being given by a choir of some 300 voices, the "Gloria" to the psalms having the additional accompaniment of the full band.

The impressive character of this can scarcely be imagined. The prelude to the service at the ensuing festival will be Spohr's overture to *The Last Judgment*, and a more fitting choice could not have been made, provided it is given complete, with the *diminuendo* which precedes the opening chorus, the intonation of the introductory sentences of our liturgy taking the place of the latter. The *Te Deum* will be Handel's "Dettingen," which we suppose will always be the *Te Deum* on these occasions, until some composition shall be produced, worthy of a festival. It is a grand work, though prolix in many parts. The principals in this are Miss Lascelles, Mr. and Mrs. Weiss, Mr. Montem Smith, and Mr. Thomas. The *Jubilate* is to be one written by Mr. G. T. Smith, in which the same principals, with the exception of Mr. Thomas, are to be employed. We should have been glad to offer comment on this work, but we have not seen it, nor do we know if it is published. The anthems are—"Blessing and honour," from Spohr's *Last Judgment*, "The Lord is a true God" (Ouseley), and Mendelssohn's 42nd Psalm, "As the hart pants" (entire). This work is extremely beautiful. It consists of only six movements, and of these we would particularize the first chorus, "As the hart pants" (one of the most charming and melodious which even Mendelssohn has written), the quartett with soprano solo, "The Lord hath commanded," and the chorus "Trust thou in God," the opening phrase of which last, by the way is identical with "Baal, we cry to thee," in *Elijah*, and is similarly instrumented. This psalm is a most judicious selection on the part of the conductor, and should prove a great attraction, if an additional attraction to that of the general grandeur of the choral service may be acknowledged. It is worthy notice that the price of admission to the cathedral on the Tuesday morning is lower than heretofore, a most important and commendable step.

On Wednesday morning *Elijah* will be performed, and all the principals will be engaged in its representation. To Mr. Montem Smith is assigned the small part of Ahab, the dramatic character of the work being thereby more strictly observed than is the case with our metropolitan performances thereof. Of the work itself really no more need be said than of the *Messiah*, and we confine our remarks on the latter to the simple statement that it will be given on the Friday morning. The immortal *Messiah* has clothed more naked and fed more hungry than any work that ever proceeded from a pen, whether musical or otherwise, and the *Elijah* bids fair to vie with it. Considering the elaborate nature of the latter, this fact speaks volumes for the spread of musical appreciation in this country.

Thursday is to be quite a "selection" morning. First comes part of *Athalie*, without the illustrative verses; then Rossini's *Stabat Mater*, in an English dress, followed by two-thirds of Haydn's *Creation*. *Athalie*, or, as it is called in the programme, *Athaliah*, contains some of Mendelssohn's very grandest writing, and, when it is efficiently performed entire, is as great a treat to the musician as any work of its author. How it will do without the recited verses, some of which, be it remembered, are attended with the most striking orchestral effects, we cannot pretend to say. Those who have heard the work in its complete state will doubtless miss them, but we may state that the abstract beauty of every piece which will be given on this occasion is very great. The *Stabat Mater* of Rossini has already been done at Hereford (1849). Had a strong contrast been sought, nothing could have been more happy than the notion of placing Rossini's reminiscences of Haydn after Mendelssohn's broad and massive work, but we doubt if the music of the *Stabat Mater* is suited for performance in a cathedral. It contains great beauties, and its instrumentation is

piquant and perspicuous, but we cannot help deeming it rather out of place at this festival. It is not what we should call strictly sacred music, and the English version, which can only (from the nature of the subject) be an adaptation of the music to sacred words, and not a translation of the original text, is altogether at variance with the composer's intention, and, if there be any merit at all in setting words to music, the composer does not get the credit of this part of his labour.

The evening concerts which are to take place in the Shire-hall, may be dismissed in a few words, as we cannot pretend to discuss the deserts of every composition or the taste displayed by the selectors. Tuesday evening opens with Mozart's *Jupiter* symphony, and is followed by a selection from his *La Clemenza di Tito*, a larger slice than we have seen in London for some time. The remainder of the concert is made up of light *morceaux* which do not call for any particular remark, except that they are calculated to show off each particular vocalist to the best advantage, and that some of the pieces possess intrinsic excellence. Wednesday's programme evidently appeals to "popular" sympathies, in every respect but its dimensions, which are exemplary. There is no symphony. We have explored the great sheet on which the programmes are printed, in the endeavour to ascertain why there should be this remarkable difference in the bill of fare for this particular night, and, in a sly corner of the frontispiece, we have discovered that there is to be a ball after the concert. This borders on the atrocious. Admitting that the ball after the music is a politic proceeding, is the Terpsichorean portion of the festival of sufficient importance to warrant the elision of a symphony? Oh, Hereford! Hereford!—The Thursday evening visitors are to be much better treated. They are promised Beethoven's wondrous C minor symphony, together with a selection from *Semiramide*.

On the whole, we are not satisfied with the evening's programmes. What objection could possibly have been urged to a *cantata*? Are Hatton's *Robin Hood*, Macfarren's *May Day*, and his *Lenore*, Loder's *Calypso*, Howard Glover's *Tam o' Shanter*, such despicable compositions that they could not be allowed a place in a festival supported by English artists? In the bustle of general preparation for the festival, these works must have been overlooked. *The evening performances do not contain a single English chorus.* It is perhaps not too late to correct this very serious omission. The echo to Sims Reeves's "Come, if you dare" (Tuesday evening), is just enough to make us notice that there is nothing else English for a fine choir to do, and very little Italian.

Altogether, however, the festival appears promising enough, and will no doubt meet with the support which, whether considered as a series of musical performances, or as got up for the benefit of the Widows and Orphans of the Poorer Clergy in the three dioceses, it richly merits. The scenery in the neighbourhood would alone repay a pilgrim for a journey to Hereford, even from the Eastern Counties, and a delightful week will be spent by all who have a love for nature, and an appreciation of the divinest of the arts.

SHAKSPEARE'S BIRTH-PLACE.—The late Mr. John Shakspear, who died lately at Langley Priory, Leicestershire, and who traces his descent from the Bard of Avon, has bequeathed by his will the sum of £2,500 to carry out the work, set on foot by him during his lifetime (when he gave a similar sum in aid of a public subscription), of restoring the birth-place of Shakspeare at Stratford-on-Avon to the condition in which it was during the lifetime of the poet. He has also bequeathed a sum of £60 a year in perpetuity in furtherance of the same object.

## Metropolitan.

### CRYSTAL PALACE.

The fifth opera concert took place yesterday, and was but thinly attended, although the first appearance of Signor Tamberlik was announced as an increase of attraction. Either the price is too high for a repetition of the same singers and almost the same pieces—and, consequently, the public is getting surfeited—or it is becoming more generally felt that for these concerts, more than for any other, the Crystal Palace is ill adapted. With a smaller amount than must necessarily be given for such artists, a more interesting concert might be given, and, consequently, at a reduced rate; and, no doubt, the Company would be considerable gainers by the increased numbers that would naturally follow. Signor Tamberlik sang in a duo from *Masaniello* with Signor Tagliafico; in a trio, "Tronca suoi di," with Signori Tagliafico and Zelger; and Mozart's "Il mio tesoro." His voice is not nearly powerful enough for so large an area. In "Il mio tesoro," especially, it sounded thin and weak, and although in other respects his singing was unexceptionable, he produced but little effect. It may seem strange that a singer who is supposed to possess so much power, and sings C from the chest, should appear to so little advantage, but it must be attributed to the acoustical properties of the building, and we should recommend Signor Tamberlik to avoid Sydenham on Fridays for the future. Bosio was encored in Mozart's charming "Vedrai carino," which she sang with a delicacy and chasteness of style that was highly commendable. Madame Didiée also was compelled to repeat a rather florid aria of Donizetti's from *Maria di Rohan*, "Son leggiiero." The other singers were Madame Grisi, Signori Gardoni, Graziani, and Polonini, who sang with their accustomed effect. The overtures played were *Euryanthe*, *Leonora*, and *Semiramide*. Mr. Costa conducted.

THE GRAND CHORAL DEMONSTRATION.—The following letter from Cornelius Griffith, who was evidently a participant in the late choral performances, appeared in the *Carnarvon and Denbigh Herald* of July 10:—

SIR,—It is of course well known to you that the musical event above named has excited a very great deal of interest amongst all classes in London, and as I have generally found, that whatever may be the "topic of the day," in the metropolis, is the topic of the morrow for the provinces, I have sent you a few particulars, of a kind not to be found in the critical notices, thinking they might be interesting to your readers. With this idea I proceed to note down the following remarks.

The rehearsals which were held with a view to this demonstration had been conducted with great care and regularity for some months previous, and the choir, in consequence, naturally looked forward to the culminating point of their labours with interest. This long-expected occasion arrived on Friday last, and found most of the members on the tip-toe of anticipation.

The engagements of the morning have dragged themselves slowly away—as they will do when you are wanting to be somewhere else—a rush home ensues, followed, in many cases, by a hurried bolting of food, with a complete forgetfulness of what the teeth are made for, and a swallowing of drinks with such haste that the liquor takes the wrong turning, and produces such a violent fit of sputtering and coughing, that there seems imminent danger of the performer having but a small portion of his lungs left with which to bear his part in the performances.

That ended, and having satisfied an idea that it was necessary to make a meal, we will suppose ourselves starting for the railway station, London-bridge. It doesn't at all matter whether we make the journey on "Shanks' Mare," by the penny steamboat, or in my lord mayor's carriage; suffice it to suppose that we arrived there, and that we felt an inward rejoicing that we were not in a vehicle of any description then, for this reason. As far as the eye could reach, backward and forward, the road was crowded with chaises, carts, cabs, carriages, omnibuses, waggons, and wheelbarrows, all in a dead lock and at a stand-still. Conductors shouting, cads swearing, and everybody connected with the vehicles in a general state of mental perspiration, particularly those inside, who were terribly nervous lest they should be too late for the train, as it only runs about every quarter of an hour. We, being fortunately pedestrians, can afford to survey them with a feeling of pity for their position. We observe that, on an average, they move two inches in five minutes. Tiring of watching such slow work, and being reminded by the stream of people who pass that it is necessary for us to "move on," we make our way along the crowded causeway as fast as we can towards the railway station.

As we walk we hear a coarse-minded woman remark, "There's two on 'em. Look at their vite veskits!—and don't the young man look conceited!" I say nothing about my right, as an Englishman born, to look conceited if I please; but I ask you, Mr. Editor, to remember that I don't wear a white waistcoat every Friday afternoon, and to declare in the face of the world that I was, on reasonable grounds, and in honour of the occasion, bound to look conceited, and even proud.

Smoothing our mutually-ruffled feelings, we at last came to the railway station,—and there is the climax of all. The doors are besieged with a mob of well-dressed ladies and gentlemen waiting for entrance. They seem rather provoked at the better fortune of the members of the orchestra, who have a separate entrance assigned them, and pass through without let or hindrance. On the platform it is still worse. The doors of the carriages are surrounded by numbers of people, projecting out several yards, and there is no possibility of getting near them. At last the guards make their appearance, unlock the doors, and in some inconceivable manner stow away the immense crowd into the train, packing them like so many sheep—third-class people into first-class carriages, and first-class people into second-class carriages—anywhere, so that there be room and conveyance.

Now then for it! The whistle shrieks, and we are on the move, slowly rumbling away; leaving fat old women running about the platform in a state of agony at being left behind; while younger ones sink down into the first seat near, with pale and silent despair on their faces. As for the gentlemen, like brutes as they are, they dare to laugh and joke and talk as cheerfully as if they were not in the presence of the deep sorrow of the ladies.

Five minutes pass. We are approaching a station. A knowing gentleman by my side informs all the other inmates of the carriage that it is Sydenham; but, to the damage of his credit, it turns out to be Forest-hill. A few minutes more, and we are at our journey's end, so far as regards the rail, although there is yet a long walk up stairs and down stairs, through gates and through passages, before we get into the precincts of the Palace itself. The majority continue their walk along the pleasant zinc-covered and flower-bordered lane, leading to the Palace glories; I however, with others, decline to follow them, and take a short cut across the grounds to the centre transept. Up the steps, and up the steps, and up the steps again, and behold! we are in the midst of such an assembly and beauty, as no mortal mind could have conjured up in its imagination without seeing. It far exceed the spectacle presented at the Handel Festival last year. A sea, an ocean, of handsome and high-born ladies of all ages, and men worthy of them, in look and stature, filled the Palace. And so it was throughout the day. Each individual seemed to himself to be the centre of a multitude. Go where he would, in the grounds or the building, it was ever the same.

The Palace itself—that fairy building which Chaucer so strangely imagined centuries ago—was worthy of such a company, and looked like burnished silver in the light of the sky.

By much struggling and striving, I made my crooked way toward the orchestra. The greater part of the performers were already seated, and the appearance of the ladies amply justified the writer of the *Times'* article on the Handel Festival, 1857, when he compared them to a flower-bed of the brightest and gayest exotics; and when I looked at them and thought of the simile, its fitness produced a feeling of exquisite pleasure in my mind.

Up stairs again! and through a maze of turnings and wooden rafters and supports, reminding one of "Behind the scenes" and the carpenters' works in a theatre, and I am in my place in the orchestra (having escaped with only a gentle reprimand from one of the sub-superintendents for being late), and now I can look down on the great multitude in the building.

It is, indeed, a grand sight! What various emotions and dispositions, and what quantities of crinoline, are there collected! and don't Howell and James's hearts grow warm within them as they think of the bills accruing for the millinery there displayed?

A confused buzz and murmur of many voices, with an occasional twang of a violin or harp, tuning, fills the air.

Suddenly there is a little clapping. It grows louder and more general. See! there comes Costa! the conductor and composer—the master-mind of this musical assembly. He takes his seat on a superb velvet cushion prepared for him in front of the orchestra. Shortly afterwards the lady soloists enter, and are generally cheered. The principal professional singers are Madame Novello, Miss Palmer (a rising star), Madame Sherrington, Mrs. Lockey, and Mrs. Sims Reeves. The chorus includes the members of the Bradford Choir, the Sacred Harmonic Society, the London Polyhymnia, Mr. Henry Leslie's Choir, &c., &c.

Now the great organ rolls out an immense volume of sound—the chord in harmony with which the instrumentalists must tune their instruments. The tone booms along the roof and strikes against the opposite side, reverberating on our ears again. It stops as suddenly as it began; and the echo is immense, as if the walls of a building were falling about our ears, and then follows a dead blank. It is as if scales had fallen from our eyes, and the light had been suddenly let in upon

us ; or as if we had been surrounded by black clouds, and they had unexpectedly broken and changed into blue sky. Then ensues a general talking and chattering about the wonderful powers of the organ.

Hush-sh-sh-sh ! Costa has risen, and all becomes quiet. He raps his *bâton*—up rises the orchestra in a compact mass. One, two, three, four, and the sublime Old Hundredth Psalm is commenced. The audience rose, and stood while it was being sung, as also through the chanting of the "Venite." I will say little about the manner in which they and other pieces were sung, having myself been in the orchestra, and so perhaps been disqualified from judging correctly ; but I shall insist on particularizing one piece, which I regard as the *chef-d'œuvre* of the choir. I mean the part-song by Mendelssohn, "Farewell to the forest." This piece was sung by the immense body of vocalists in perfect time and tune, without the assistance of a single instrument. To show what this praise is worth, if deserved (as it was), I may mention further, that the music is not extremely easy at any part ; but in some places there occur chromatic passages of great difficulty, and which, years ago, would have stamped him an accomplished singer who could have mastered them at first sight.

An amusing incident occurred in the five minutes allotted for rest between the parts. Our superintendent came to us with a packet of handsome-looking tickets in his hand. We expected the committee had at last recognized our merit, and were about to invite us to dinner at the Freemasons' Tavern, or intended to present us with a copy of an oratorio, as our reward, and for either of which the present was our ticket. Judge then, our astonishment to hear from our agreeable and silvery-headed superintendent, that the committee were about to present us with a ticket of admission to the Great Handel Festival of last year, as a *souvenir* of the occasion. When the news spread through the choir, great jeering and sarcasm were evoked thereby, and the next moment could be seen tickets, whole and in fragments, flying through the air, and alighting on the tops of the ladies' bonnets, or at their feet, to the chagrin of our superintendents of every degree, who declined to distribute the remainder, seeing that such an ungrateful feeling was prevalent.

After the concert was over, and we had slaked our thirst with that brown beverage which is generally considered by Londoners a specific for all complaints of the chest and lungs short of radical consumption, we looked at the fountains, until half blinded by the spray blown into our eyes by perverse winds, we retreated into the Palace again. There we listened to the band of the Coldstream Guards with much pleasure for two hours.

Requiring some exercise after the conclusion of their performance, we patrolled the various courts. While on this subject, permit me to make a passing remark on the Holywell-street Courts (I believe generally termed the Greek and Roman Courts). In my humble opinion, a descent should be made upon them as soon as possible by the police, and the goods there found seized and conveyed away to some depository where they will not be quite so likely to corrupt the morals and offend the modesty of visitors. They require a visitation as much as the Strand Holywell-street, and even more, for passengers know what to expect in those places, and can act accordingly.

We rather frightened a party of young persons who were quietly enjoying themselves in the pleasant twilight of the Alhambra Court by certain suggestions respecting the proximity of their mammas, delivered in a mysterious tone, through the lattice-work of an adjoining apartment, and concealed from their view. They took to glee-singing after that as a refuge for their excited feelings, on which we went over and helped them, although in candour I should state my belief that they did not consider us of any assistance. We left the Palace at nearly ten o'clock, with the darkness closing in.

**CRYSTAL PALACE COMPANY.**—The adjourned meeting of this company was held on Wednesday, in the board-room of the Palace, to receive the result of the poll on the question of admitting the shareholders to the Palace on Sundays, and on the election of one director. Mr. Farquhar, the chairman, presided.

Mr. G. Grove, the secretary, having read the notice of adjournment,

The Chairman explained that a resolution had been carried at the last meeting, by a show of hands, as follows :—

"That, in the opinion of this meeting, the opening of the Palace and grounds to shareholders on Sunday afternoons is desirable, and that it be referred to the board of directors to make such arrangements as they may consider best for giving effect to this resolution."

On the motion of Mr. Sotheby, a ballot of all the shareholders was demanded on the question, and it was now his duty to announce the result of that ballot. The scrutineers had reported that the number of votes in favour of the opening was 43,480, and against it 19,405, showing a majority of 24,075 votes in favour of the resolution.

Captain Young expressed his intention of exercising his power as a shareholder, with a view to test the legality of the above proposed opening of the Palace and grounds to the shareholders.

The following is the return of admissions to the Crystal Palace for six days, from July 16 to 22 :—

			Admission on Payment.	Season Tickets.	Total.
Friday	July 16	(5s.)	.. 5,181	6,998	12,179
Saturday	" 17	(2s. 6d.)	.. 1,535	1,116	2,651
Monday	" 19	(1s.)	.. 10,069	689	10,758
Tuesday	" 20	"	.. 7,636	830	8,466
Wednesday	" 21	"	.. 9,023	922	9,945
Thursday	" 22	"	.. 7,245	746	7,991
			40,689	11,301	51,990

#### ROYAL POLYTECHNIC INSTITUTION.

The attractions here during the week have been, a lecture on the present state of the Thames water, by Professor Griffiths, and a lecture on music, by Mr. Thorpe Peed, aided by a fair pupil, Miss Freeman. Mr. Griffiths, after some experiments showing the purifying effects of lime and of chlorine, a gas obtained from it (so we understood him), asserted that the lime remedy would most likely be the one adopted. As Mr. Peed was allowed three quarters of an hour only for his lecture, it was, of course, but brief and sketchy. The illustrations, with the exception of Mozart's "Addio," were all English. With the lecturer's opinion of Dibdin, from whom he gave two songs, we differ somewhat. In this once popular musician's claims to his posthumous fame we never could fully acquiesce, not because he has not left some pretty melodies behind him, but because some doubts exist as to their genuineness. Of fluency and readiness he had abundance ; but his utter want of imagination as a poet, the time-worn phraseology with which his melodies are overlaid, together with his asserted inability to put an orchestral accompaniment to his songs (as if a poet should go to another to put his thoughts into metre), render his claim to the few pretty melodies that he has left us somewhat problematical. Miss Freeman has a full and mellow soprano voice. She was encored in a song by Mr. Peed, who was also encored in a song.

#### MODEL CRITICISMS.

"The *sanctus* from the Berlin choir music, was a grand specimen of ecclesiastical music, fully worthy of M. Benedict's training of the Vocal Association, numbering 800 voices. We wish we could say as much for Miss Stabbach's rendering of Weber's "Ocean, thou mighty monster ; the accompaniment, abounding in effects for the trumpet, French horn, trombone, and ophicleide, was certainly grandly resonant in this stupendous building, but there was a feebleness in the vocal rendering of this lady which was painfully obvious even to those who were located in the reserved seats."

The above has been extracted from a morning paper for the entertainment of our readers. For the information of the writer, we may remark that the "Sanctus" has nothing to do with the Berlin Choir music, having been introduced into this country by Hector Berlioz, who heard the fragment at St. Petersburgh, and obtained a copy thereof. In the next place, Mr. Benedict's Vocal Association numbers 300 instead of 800 voices. Furthermore, we are not aware that the accompaniment to "Ocean" "abounds in effects" for any particular instrument, Weber being a perfect master of instrumentation, and his "effects" being produced by a wonderfully judicious employment, in all his grand *scènes*, of every instrument in turn. (The ophicleide we do not think was invented when he wrote *Oberon* ; besides, we never heard of the ophicleide producing any "effect" beyond that of making everybody wish it a great way off.) As to Miss Stabbach's "feeble rendering" of the *scène*, we fear that it will turn out a case of hard swearing, for we positively affirm that her rendering of "Ocean" is far from feeble, and is, on the contrary, one of the most efficient we have heard. This, for us, who are no serious admirers of Miss Stabbach in a general way, is a good deal to say.

THE "DRAMATIC COLLEGE."—Although much had been expected from the announcement of a meeting to be held at the Princess's Theatre on Wednesday morning, with the object of taking into consideration a plan for the foundation of a home for superannuated actors, all expectation must have been surpassed by the scene that actually took place. The stage, which served as the hustings on the occasion, was occupied by managers, actors, authors, many of whom might be supposed to represent almost adverse interests, but all of whom were united for the common cause of the profession, and testified their adhesion in every possible manner. The audience part of the house, in the places generally accessible, was as densely crowded as on a night of the most attractive "revival." The business of the meeting was opened by Mr. Charles Kean, who had kindly given the use of his theatre for the occasion, and, in compliance with the urgent request of the provisional committee, officiated as president. He stated that the hitherto unknown benefactor who had offered five acres of land as a spot for the desired "College" was named Henry Dodd, and that in addition to his gift of land he had offered the donation of 100 guineas towards the commencement of the buildings. After this statement of facts Mr. Charles Kean, in a most eloquent speech, expatiated on the claims of the actors not only to the benevolence but to the gratitude of the public. His profession had been represented by a man of deeds, the charitable Edward Alleyne, and by a man of words, the immortal William Shakespeare. His value as an agent of civilization appealed to the justice of his fellow-man, while the sufferings of his latter years, if passed in indigence, appealed no less to their sympathies. The Drury-lane and Covent-garden Funds had already, as stated in the report of the provisional committee, expressed their intention of erecting the first two houses on the ground given by Mr. Dodd, and the General Theatrical Fund, through the medium of Mr. Buckstone, has since offered to erect a third. Towards the conclusion of his speech Mr. Charles Kean declared that the fourth tenement should be raised at his own personal expense. This declaration of munificence was received with a burst of enthusiasm from every side. Mr. W. Cullenford, honorary secretary of the provisional committee, read the report, describing the circumstances of Mr. Dodd's gift, with a general outline of the proposed "College." The offer of the land had already been accepted by the provisional committee, and the general meeting had only to confirm this acceptance by adopting the report, and to contribute towards the commencement of the undertaking. The resolution that the report be adopted was moved by Mr. Charles Dickens, who remarked that Mr. Charles Kean had never acted better than on this occasion, when he had displayed the large spirit of an artist, the feeling of a man, and the grace of a gentleman. A contrast, which Mr. Dickens drew between the bond of benevolence concluded by Mr. Dodd and the theatrical profession, and the wicked bond which would be concluded by Shylock and Antonio on the very same spot, and in the evening of the very same day, caused shouts of laughter and applause, the points of difference being followed up with surpassing ingenuity. The resolution was seconded by Mr. Creswick, of the Surrey. The next resolution, which was moved by Mr. T. P. Cooke, and seconded by Mr. Harley, was for the appointment of trustees, the persons nominated being Messrs. Charles Kean, B. Webster, C. Dickens, and W. M. Thackeray. Mr. B. Webster, on moving the third resolution, for the immediate opening of a subscription, took occasion to expatiate on the wrongs done to the theatrical profession by the prejudices of fanaticism, alluding more especially to the case of Dulwich College, which he had vainly endeavoured to convert to its legitimate purpose. Hearty acclamations followed his promise to supply from his own estate in Wales a sufficient quantity of stone for the facings of the tenements, and the construction of the hall. The resolution was seconded by Mr. Robert Bell, who thought that the time of the future "collegians" might be aptly employed in contributing towards a history of the London stage. The bankers appointed in pursuance of the fourth resolution, moved by Sir G. Armitage and seconded by Mr. F. Matthews, are Messrs. Coutts and Co. for the West-end, and Messrs. Roberts and Co. for the City. The subscriptions and donations, which were liberal and numerous, amounted to nearly £700 when the list was read by Mr. W. Cullenford, but it had considerably increased when the meeting dissolved, after a vote of thanks to the chair, moved by Sir William de Bathe and seconded by Mr. Brady.—*Times.*

MADAME TUSSAUD'S EXHIBITION.—The proprietor of this interesting collection has just augmented the number of his figures by the addition of a group of the royal family of Hanover, and a figure of the present President of the United States of America, Mr. Buchanan. The royal group consists of three figures—the king, the queen, and the youthful heir apparent to the throne. The costumes are elegant, and the likenesses to the original, which have been obtained at considerable expense, are correct. The figure of Mr. Buchanan will be at once recognized by the numerous persons who, during the residence of that gentleman as Minister from the States to our Government, had repeated opportunities of seeing him. It has been modelled by relation of M. Tussaud, to whose artistic skill it does great credit, and it is placed as a companion statue to Gen. Washington. Many minor additions have been made to the gallery, and, by an excellent and simple method of ventilation, the place is kept cool and temperate, even in the present sultry weather.

MISS ALEXANDER gave a concert at the Beethoven Rooms on Wednesday evening, assisted by Mr. and Mrs. Weiss, Miss Clara Fraser, Miss Freeman, Miss Binfield Williams, Mr. Thorpe Peed, Herr Goffrie, Mr. Richardson, and Mr. Ellis Roberts. From what we have heard of Miss Alexander's promise as a pianist, we regret tickets were not forwarded to us, that we might have given a report of the entertainment.

## Opera.

DEURY LANE.—On Saturday Mr. E. Smith, the lessee of this theatre, took his benefit at the close of the Italian operatic season. The opera given was *Don Giovanni*, with the following cast:—Donna Anna, Madame Viardot Garcia; Elvira, Madame Sedlatzék; Zerlina, Madame Persiani; Don Giovanni, Signor Badiali; Don Ottavia, Signor Naudin; Leporello, Signor Rovere; Commendatore, Signor Manfredi; Masetto, Signor Kinni. At the close of the opera, and after the principal performers had been called before the curtain, Mr. Smith, obeying the repeated call of the house, made his appearance, and said:—

Ladies and Gentlemen.—Permit me to thank you for your kind reception and for the bumper of this evening. Having been latterly so much engaged in foreign affairs, I thought at first of addressing you in Italian; but, my friends, I am satisfied, above—(a laugh)—and other friends beside would, I think, prefer to have it in plain English. In engaging the artists for this theatre for Italian opera, I sincerely trust that I have carried out the idea which I had promised, and kept, in a satisfactory manner, the promise which I had made. My object was, during the ten weeks in which the Italian operas have been performed, to engage such artists as would not only give satisfaction to all, but amusement to the working classes of this metropolis, who, I sincerely trust, appreciate the exertion of one who does all in his power to carry out the principles of free trade in every department, and who has been enabled to provide for them, for sixpence, one shilling, and eighteen-pence, such artists as they could not obtain at any of the "singing houses" full of smoke, or elsewhere. Ladies and gentlemen, I have produced thirteen operas in the ten weeks, and although I have not been able to produce a chorus such as I could have wished, because, although some have kindly come forward to assist me, others have been prevented doing so by their being engaged at the other two houses, I sincerely trust, however, that you will appreciate the services of those who have done all in their power to contribute to your amusement night and day, and to assist in producing operas in such a manner as to give the greatest satisfaction in their power. To every artist in the establishment I am sincerely indebted; to Mr. Stirling, the stage manager, to carpenters, scene painters, and everyone, in short, who has been engaged on the premises. My friend "Bucky" in the Haymarket—(a laugh)—kindly alluded to the solvency of three of the London managers—himself, the manager of the Olympic, and of the late Adelphi. He also expressed himself as astonished to think that we should produce three operas in this metropolis. Now, I do not know why you should not enjoy Italian operas at a low figure, if it will answer my purpose to give them to you; so that you can come into the pit at eighteen-pence, and see the same artists for whom you would pay a guinea over the way. (A laugh.) I feel deeply indebted to the press of this country for the position in which they have placed me by their remarks. But there are certainly one or two gentlemen connected with the press at whose remarks I am surprised. First, they have said of Naudin that he was used up, that he was very well in his way, but his voice was "ropy"—(a laugh)—the same of Badiali and Fumagalli, who was only twenty-four years of age. (Cheers.) There are some of those connected with the press who do

not receive the same favours from your humble servant that others can give them at other theatres. The humble individual who now addresses you has not subscription lists of my Lord Tom Noddy and others. You have subscribed to the list of a man who has worked hard for what he now produces, and the subscription list has been, and I hope will long be, your approbation and appreciation of my humble services. (Loud cheers.) I will only inform you that I shall always make it my endeavour to induce the working classes to come to this theatre, and I have reduced the prices so that they can come here and enjoy music, which will not only instruct them, but at the same time inspire their souls with the noblest feelings. (Cheers and laughter.) On the 13th of September, having had sufficient of Italian, you will have your own company of English singers here—the Pyne and Harrison company. I have engaged them all to appear here with the pantomimes, so that you will have a double treat—a pantomime and a new English Opera. After that you may have Italian opera again, for I have been promised by numerous gentlemen from the clubs that if they can come here and seat themselves in the boxes to witness such operas as have been now produced for one guinea, instead of ten or twelve guineas, which they would have to pay elsewhere, they will come here. (Cheers.) I shall be most happy to receive any suggestion which may be made to me, and it will always be my study to endeavour to the utmost of my power to amuse you whenever you come to Old Drury." Loud and continued cheering followed the delivery of this address, and calls for Signor Naudin, who appeared and bowed his acknowledgments.

The cheering at different points of the speech resolved itself into a deafening ovation at the end, and, amidst a repetition of enthusiastic "bravos," and before a sea of waving hats and handkerchiefs, the lessee retired; when behind the scenes an equally gratifying demonstration took place, the manager receiving from the hands of Mr. Edward Stirling, on behalf of the operatic members of the establishment, a handsome and costly testimonial in the form of a massive silver inkstand.

Mr. Stirling said: "My dear Mr. Smith, we have all long known you, and deeply respected you. It is now six years since our connection here commenced, and glad I am at being commissioned by the present company to present you with this small testimonial of respect and good feeling. You must not estimate it by its intrinsic value, but accept it as a mark of your own worth, for we all feel you are worthy of all the success you meet with, as a man and as a manager. We therefore request your acceptance of this small token of regard. We were puzzled to know in what shape to present to you, but knowing the frequency and speed with which you write both cheques and orders, we thought its present shape would be one most likely to bring us constantly before your remembrance.

Mr. Smith returned his thanks for the kindness which prompted the gift, stating he hoped he had always done his duty to his company, and hoped, before long, they would all meet again under similar pleasant circumstances. The musical farce of *The Waterman* concluded the evening's entertainment, in which Mr. Charles Braham appeared as Tom Tug, and Mr. J. Newcombe as Robin, which he played with infinite humour, singing a new comic song, "Anent the Thame," whilst Miss Rebecca Isaacs assisted the cast by playing Wilhelmina, introducing "Annie Laurie" and "Charming May."

**HER MAJESTY'S THEATRE.**—On Tuesday last this theatre was opened to the public at reduced prices. *Les Huguenots* was the opera performed, and though it has been played several times this season, a few more rehearsals would have improved the performance under notice. The band were very coarse in some parts, quite overpowering the principals, who severally sang very well, Titien especially. Though the management gives the general public an opportunity of hearing good singers at moderate prices (which is evidently appreciated), it must bear in mind that each performance should be worthy, in every respect, of the resources of the establishment and the talents of the troupe.

**ROYAL ITALIAN OPERA.**—In the representation of *Norma*, on Tuesday evening, the management may fairly challenge comparison with any theatre in Europe. Splendidly put on the stage, with a cast including Grisi and Tamberlik—both of whom have completely identified themselves with their respective characters—supported by the magnificent orchestra and highly efficient chorus, and conducted by Mr. Costa, the result could hardly have been otherwise than satisfactory; and, indeed, a more complete and effective performance than the one in question could not be desired. Grisi was as majestic, dignified and impressive as ever in the earlier scenes, while nothing could be more truthful than the tenderness and subdued feeling she exhibited in the interview with Adalgisa; but the crowning triumph was the "Ah non tremate! O perfido." It was given with all the wild and ungovernable fury and overwhelming energy with which Grisi invests the character of the deceived and injured priestess, and was perfectly electrifying—the encore, which was unanimous, seeming to call forth fresh powers on the part of the fair *canta-*

*trice.* The trio which follows, "Ah di qual sei vittima," was irreproachable, and the concluding scenes were as perfectly rendered, and enthusiastically applauded. The entrance of Tamberlik was marked by a cordial welcome on the part of the audience. The part of Pollio is peculiarly suited to him; the fine, even quality of his voice, its extensive compass and great power, enable him to give due weight to the music; and the energetic and appropriate histrionic action are to be commended in his portrayal of the character of the Roman proconsul. Mdlle. Marai made the part of Adalgisa interesting and agreeable, and sang the music in a careful and effective manner; and Signor Tagliavico was a very efficient Oroveso. Great praise is due to the band and chorus. The latter particularly distinguished themselves in the chorus "Norma, vieni," singing therein with remarkable precision and finish.

### Theatrical.

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**LYCEUM.**—This theatre was opened last Saturday for a short season, under the auspices of Mr. George Webster, a cousin, we believe, of big Ben. As the opening performance must be considered, on the whole, a failure, a few words will suffice to describe it. The production of a dramatic version of *La Traviata* was a start entirely in the wrong direction, for the piece has been worn so thoroughly threadbare—hacked so completely out of endurance—that the very sight of it in the bills is enough to make one yawn. The dramatic version, under ordinary circumstances, might have had an ordinary run, but a man might as well attempt to make a new coat out of an old one, by turning it inside out, as to give novelty to Verdi's opera by an English translation *minus* the music. The most attractive thing in the piece was Mrs. Charles Young's acting in the dying scene, which she played with a great deal of domestic grace and pathos. Nor have we anything more favourable to say of the new burlesque, *Lancashire Witches*, which, in spite of the appearance in it of the handsome Mrs. Howard Paul, and some graceful dancing by Mdlle. Marie and her companions, is but a poor piece of business. We regret to have nothing more favourable to say of the new management, but will suspend our judgment for the forthcoming novelties.

**THE NEW ADELPHI THEATRE.**—The sole vestige of the audience portion of the old Adelphi Theatre being the boundary wall in Maiden-lane, to which are still attached some fluttering rags of the red flock paper erst lining the royal box, and Mr. Webster having pledged himself to the reopening of the new edifice before the end of the autumn, the ceremony of laying the foundation-stone, which took place on Thursday week, can scarcely be looked upon as premature. Nothing extraordinary or different to the usual incidents of such ceremonials took place. Any person wishing to realize the scene has only to look through a back volume of the *Illustrated News* and find a print of Prince Albert engaged in a similar occupation, when, by substituting Mr. Benjamin Webster for the "illustrious personage," and certain representatives of the drama and the press for the usual mayor and corporation, all other accessories of the ceremony will be found precisely the same. It is but giving it little anticipatory praise to say that the new theatre will be much more commodious than its predecessor, inasmuch as anything like the discomfort of the old Adelphi cannot be conceived by those who never had the pleasure of enduring it. There will be two tiers of boxes instead of one, more orchestra stalls, and pit stalls, in which for the payment of 2s. you may secure a seat for yourself; and an outer pit, the price of admission to which will be 1s.; gallery stalls, also priced 1s.; and a 6d. gallery. The new theatre will offer accommodation for twice as many persons as the last, and the breadth of the stage will be materially increased, thereby affording more scope for those peculiar "effects" for which the Adelphi has so long been celebrated. We should not omit to mention that the final fixing of the stone was announced by a loud and cheerful bugle call, both bugle and bugler having previously made themselves heard at a more important public meeting—the battle of Waterloo—at which the performer, who now holds the situation of hall porter at the Adelphi, was present with his regiment.

**MR. AND MRS. BARNEY WILLIAMS** have entered into an arrangement with Mr. Webster, by which they are to appear at the New Adelphi Theatre, on its opening, next October. The

state of Mr. Wright's health leaves little hope that he will be able to resume his professional duties.

Mr. J. L. TOOLE, the favourite eccentric comedian, who, at the Lyceum Theatre, established his metropolitan reputation, has been engaged by Mr. Webster for his new Adelphi company, which, we understand, will be completely reorganized.

#### ANNOUNCEMENTS FOR THE SEASON.

Aug. 7.—Crystal Palace, summer poultry-show.  
 " 9.—Crystal Palace, summer poultry-show.  
 " 10.—Crystal Palace, summer poultry-show.  
 " 11.—Crystal Palace, summer poultry-show.  
 " 24.—Hereford Musical Festival.  
 " 25.—Hereford Musical Festival.  
 " 26.—Hereford Musical Festival.  
 " 27.—Hereford Musical Festival.  
 " 31.—Birmingham Musical Festival.  
 Sept. 1.—Birmingham Musical Festival.  
 " 2.—Birmingham Musical Festival.  
 " 3.—Birmingham Musical Festival.  
 " 7.—Leeds Musical Festival.  
 " 8.—Leeds Musical Festival.  
 " 9.—Leeds Musical Festival.  
 " 10.—Leeds Musical Festival.

#### Theatres.

#### PRICES, TIME OF COMMENCEMENT, &c.

**ASTLEY'S.**—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit 2s.; Gallery 1s.; Upper Gallery, 6d. Children half-price. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

**HAYMARKET.**—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 6s. each; Dress Circle, 5s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s. Second Price—Dress Circle, 3s.; Upper Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half past 6, commence at 7.—Second Price at 9 o'clock.

**OLYMPIC.**—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

**PRINCESS'S.**—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s. 0, £1 11s. 6d.

**ROYAL ITALIAN OPERA.**—Pit, 10s. 6d.; amphitheatre stalls, 10s. 6d., 7s. and 5s.; Amphitheatre, 2s. 6d.; Second Tier Boxes, £2 12s. 6d. Boxes, Stalls, and Pit tickets to be had at the Box-office of the theatre, under the portico in Bow-street; and at the principal music-sellers' and librarians.

**SADLER'S WELLS.**—Boxes, 2s. and 3s.; Pit, 1s.; Gallery 6d. Doors open at half-past 6, commence at 7.

**SOHO.**—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9.

**STRAND.**—Stalls, 5s.; Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Private Boxes, £1 1s., £1 11s. 6d., and £2 2s. Second price at 9 o'clock. Box-office open from 11 to 5. Commence at half-past 7.

**STANDARD.**—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 1s.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 6d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

**SURREY.**—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6, commence at half-past. Half-price at half-past 8.

#### ANNOUNCEMENTS FOR THE WEEK.

**THIS DAY.**—*Norma*, Royal Italian Opera, 8*½*.  
*Lucrezia Borgia*, Her Majesty's Theatre, 8.

**TUESDAY.**—*Il Trovatore*, Her Majesty's Theatre, 8.  
*Fra Diavolo*, Royal Italian Opera, 8.

**WEDNESDAY.**—Réunion des Arts' soirée, Beethoven Rooms, 8.

**THURSDAY.**—*Don Giovanni*, Royal Italian Opera, 8.

#### LEGAL.

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#### WESTMINSTER COUNTY COURT, SATURDAY.

[Before Mr. F. BAYLEY, Judge.]

FIDDLING TO NO TUNE—NICOSIO v. MAPLESON.

This was an action brought by the plaintiff, Signor Nicosio, an Italian violinist at present engaged at Her Majesty's Theatre, against the defendant, musical agent, Haymarket Chambers, for £10 for services rendered. The case excited great interest in the musical and theatrical world, many members of each profession being present, including Mr. E. T. Smith, lessee of Drury-lane Theatre, who was examined as a witness.

Mr. W. H. Austin, solicitor, attended for the plaintiff, for whom a gentleman named Reeves acted as interpreter; and Mr. H. T. Roberts, solicitor, for defendant.

From the evidence of plaintiff it appeared that in the beginning of the present year he was introduced by Signor Belotti, an artist on the violin at Her Majesty's Theatre, to defendant, for the purpose of the latter procuring him an engagement. Without any fee being demanded, his name was placed on the books, and his first performance was on the 12th of March, at the Alhambra Palace. After that he saw defendant, whom he asked what he was to receive for so playing, when, receiving in answer, "Nothing," he replied his abilities were his living, and was then told that Mr. Smith's night, at Drury-lane, was shortly coming off, and after he had played there he should be paid for both occasions. He did play there, but having since been unable to obtain payment, took these proceedings. In answer to Mr. Austin, plaintiff said no terms were entered into or mentioned, but he had played in Italy, France, and Greece—there before the Queen, on each occasion receiving £5; and since in England. When he played, which he had frequently done, for M. Jullien, he was paid each time £3 3s.

Cross-examined by Mr. Roberts: Was considered abroad an artist of celebrity, but was not so distinguished as Paganini. He never played solos at Jullien's. At the time he applied to defendant he was playing under an assumed name at the *CAFÉ CHANTANT*, Leicester-square, and the reason he then played at such a place was, to use an English phrase, "because he was hard up" (laughter). Before playing at Drury-lane he received 12s. 6d. from defendant.

Francis Belotti deposed that on taking plaintiff to defendant he heard no terms mentioned, but considered plaintiff worth £5 a night.

By Mr. Roberts: If strange artists wished to become known to an English audience, they invariably played gratuitously for a time, and often paid for the introduction.

The defendant, in reply, said that on the representation of Signor Belotti he put plaintiff on his books, without the usual fee, of which he made a note in the margin. To bring him before the public, he prevailed on Mr. Tully, musical conductor of the Alhambra Palace, to let him play there, where, it being a strictly vocal concert, and he the first solo instrumentalist introduced, his name was underlined in the bill. He played very well, but did not create a *furore* or excitement, although he (defendant), to make him "go down" (laughter), split, in applauding him, a pair of new kid gloves (laughter) bought for the occasion. He next got his name inserted in Mr. Smith's bills, and when he arrived at the theatre, saying he should lose ten shillings by coming there, and be out of pocket his cab fare, he gave him 12s. 6d. Beyond that, there was no talk of money matters; and he thought that, for his own future interests, he was playing gratuitously, especially on the last occasion, wherein, as on every benefit night, all the artists of the establishment gave their services free.

Mr. E. T. Smith said that, on defendant telling him that the name of plaintiff, to him unknown, was in the bills, he was displeased, but did not have it erased, wishing that everyone, however poor, might have the opportunity of showing it and getting on in the world.

His Honour was of opinion that plaintiff had failed in making out a case entitling him to any remuneration, and his decision would be accordingly.

Judgment for defendant.

Mr. Smith, addressing the Judge, said he should be happy to place in the hands of the Court a sum of money, the amount defendant had been sued for, towards the relief of any necessitous

cases, where the goods of poor persons of respectable character had been taken in execution for debt.

His Honour sincerely thanked him for his liberality and kindness of feeling, and all parties then withdrew.

## Provincial.

LEEDS.—MUSICAL FESTIVAL.—We perceive that the Festival Committee have extended their list of principal vocalists, by the addition of some of our rising and well-known Yorkshire artists. This addition will be viewed as a befitting compliment to the recognised talent of the West Riding. The names announced are Miss Whitham, Miss Helena Walker, Miss Crossland, Mr. Inkersall, and Mr. Hinckclife. An important and very judicious alteration has been made in the programme of one of the morning performances. Instead of giving the whole of Haydn's *Seasons*, as at first decided, the first and best portion only now will be performed, and the rest of the programme will comprise Handel's gigantic work, *Israel in Egypt*. There can be no doubt that to the general public, as well as to the connoisseur, the performance of *Israel in Egypt*, by such a complete chorus as that engaged for the Festival will be a source of great interest,—for, if we recollect aright, Handel's *Israel* has never yet been given in Leeds in a complete form. Indeed, the magnificent double choruses, for which the work is famous, were, until recently, considered too difficult for ordinary chorus singers; but we have no doubt that the West Riding vocalists will prove themselves well able to represent Handel's great oratorio. Professor Bennett's cantata, entitled *May Queen*, is to be performed, for the first time, on the first festival day, and the curiosity of musical men is rife as to the success of this choral work of one of England's best musicians. The patrons' list comprises the names of about fifty of the nobility and gentry of the West Riding, many of whom have expressed their intention of being present at the Festival. The Duke of Cambridge has also become a patron. The festival conductor has, we understand, made arrangements for visiting Leeds on the 28th, when the chorus singers from Bradford, Halifax, Dewsbury, and our own town, to the number of about 150, will assemble for rehearsal in the Leeds Music-hall. During this week, a large number of application for serial festival tickets have been received at the committee-rooms.—*Leeds Mercury*.

CARLISLE CATHEDRAL SERVICES.—A correspondent writes to our ecclesiastical contemporary the *Guardian*:—“Having, like the rest of the world, been somewhat scandalised at the recent proceedings of the Dean and Chapter of Carlisle, it was with no little curiosity as to what was the dean's notion of 'unobjectionable' music that I went to service at the cathedral yesterday. Now, said I, in my innocence, I shall hear 'a cathedral service spiritual and elevating above all others, being under the immediate direction of so high an authority in all ecclesiastical proprieties, architectural, music, &c., as Dean Close is known to be. Imagine my surprise at eleven o'clock to behold a procession hurriedly enter the choir, consisting of—1, a chorister, in surplice and moustache; 2, a verger; and 3, the canon in residence; and by these three was the service performed, while a scanty congregation looked on in various attitudes perfectly, inexpressive of devotion. Everything was the same in the afternoon, save that the congregation was smaller. I looked wistfully at the pipes of the fine organ, but no sounds did they utter; and at the empty seats of the choir, but no dean, precentor, minor canons, or choristers, were to be seen. Had they all 'expelled' one another? Thinking that perhaps this singular form of 'cathedral service' might be reserved for Sundays, I conceived a hope that this morning, at any rate, I might find the choir in attendance; but, to my dismay, the cathedral gates were fast locked, and an old man working near informed me that 'they were all gone out for a holiday, and there would be no service for three weeks.' And thus the only daily prayers in this city of 30,000 people in this county, and (I think) in this diocese, are suspended while 'they'—dean, canons, &c.—are taking their holiday. Could not 'they' manage another year to take it by turns, or induce some of the neighbouring clergy to maintain the service while 'they' are reinvigorating themselves after their exertions in expelling their precentor?”

## ORGAN

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The following is from a French journal, *Le Maître*:

“If the number of clever organists has always been very limited, this fact has resulted from the difficulty of procuring an instrument on which they could practise. Organs are rarely to be found except in churches, where it is difficult to make them serve the purposes of study. The organist is, therefore, in most cases, compelled to practise on a piano, and to this he resigns himself so willingly, that a too prevalent opinion has, in some measure, made pianist the synonyme of organist, although between the two instruments there is but one point of resemblance, viz., the key-board. The touch, the fingering, the style of music, are all different; and the pedals, which constitute at once the main difficulty of the organist, are wanting in the piano. And yet it is only by long practice that the organist can make himself master of his instrument, and obtain a full command of the magnificent play of 32 feet which they alone put in action, and which produce the deepest grave tones that the ear can perceive. The difficulty of this study consists chiefly in the peculiar and complicated fingering required in order to enable the organist to link together the sounds produced, even in the most rapid passages. An attempt had been made, before the invention of the piano, to adapt a system of pedals to the harpsichord. A similar system has since been applied to the piano by one of our most skilful manufacturers, who, however, merely borrowed from that instrument its hammers and strings, which were acted upon by the feet instead of by the hands. This system, which has the advantage of setting free the left hand, adds little to the possibilities of the instrument. It is the application of the *pédale tirasse* of the organ to the piano.

“A distinguished musician, M. Auguste Wolff, head of the house of Pleyel, Wolff, and Co., has recently invented a *Pédalier* forming an instrument independent in itself, having its own strings and hammers, as well as its own peculiar mechanism. This instrument is not cumbersome, and may be conveniently introduced into the smallest apartments. It is a kind of *armoire* placed upright against the wall; the performer seating himself on a bench attached to the front of the instrument, which may be raised or let down at pleasure. The pedals are under his feet; and a piano of any kind, upright, square, or grand, is placed before him. The height of the *Pédalier* allows its strings to be unusually long and thick; while the dimension of the sounding-board, proportionately large for a key-board of two octaves and a half, imparts a peculiar richness and power to its tones. In the best grand pianos, the last octave, and especially the last fifth, is composed of notes lacking both tone and clearness. In the *Pédalier* of M. Auguste Wolff, the last UT is as pure and as full as that of the best flute-stop of 16 feet. As in the organ, in which a play of 8 feet is always added to a play of 16 feet, M. Auguste Wolff, with a view to modify the gravity of the thick strings of his instrument, has united with them finer strings which produce at the same time the octave next above. The prolonged vibration is of remarkable fulness. This beautiful instrument has the advantage of being attainable at a moderate price; therefore it appears to us that it will be found to be widely useful. Henceforth, by its aid, the organist will be enabled to study, in his own room, the most complicated organ-music; the pianist may familiarise himself with the numerous *chefs-d'œuvre* of the great masters written with *pedal obbligato*; and composers for the piano will find new resources in this instrument, which we believe is destined to become the complement of every grand piano.”

We have inspected and tested the *Pédalier*, which is now on view in London. When the makers have obtained the full benefit of English organistic experience, and have acted upon the advice given them, the instrument will doubtless be extremely valuable. At present the pedals are most inconveniently located. Provision should be made for their extending at least a foot farther under the pianoforte. By the arrangement of the *Pédalier* and its 'bench' (for sitting) exhibited to us, the student was effectually debarred from anything approaching a pleasant practice of any pedal fugue. This must be remedied; notice must be served to us that the remedy has taken place; and then we shall be happy to call attention to one of the most simple yet important inventions that has for some time been published.

## Foreign.

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ANGOULEME.—There has been a choral meeting, on a large scale, in this picturesque town, at which prizes were given for the best compositions—one of 300f. being proposed by the paper-makers of the place for the most satisfactory song in honour of their mystery. The affair, which went off with great spirit, wound up with a Venetian festival, in the gardens of one of the principal tradesmen of Angoulême. There the hearts of the singers were rejoiced, and their throats refreshed, by two fountains that ran beer!—afterwards by a fairy-like cauldron of blazing punch, which rose up in a sudden and surprising manner on the summit of a small tower built for the occasion.

BADEN.—M. Berlioz is coming to conduct some musical performances on the 28th of August.

A new comic opera, in two acts, called the *Moulin du Roi*, by M. Boieldieu, was brought out a few days ago, and obtained great success. Mesdames Miolan-Carvalho, Meillet, and Faivre, and MM. Monjauze and Meillet were the performers. The King of Wurtemburg and the Prince of Prussia were present at the representation.

HAVRE.—The second appearance of Mlle. Marie Leroux at our theatre has been the cause of considerable disturbance. At this lady's *début*, some evenings since, disapprobation was expressed by the audience, but on this occasion the hostile feeling was still more strongly manifested. The moment the curtain rose an explosion of discontent burst forth, which put a stop to the representation. The commissary of police, in consequence, came forward and stated that persons disturbing the performance should be expelled, and, that if quiet were not then restored, the theatre should be cleared. The opposition then ceased, but one of the police agents, either misunderstanding his instructions, or being over zealous, took one of the critics who had previously expressed disapprobation into custody, and removed him out of the house. This caused a general commotion, and the theatre was in a few minutes after empty. Groups, however, assembled outside, and commented in severe terms on the conduct of the police. On the following morning the mayor issued a notice, ordering that Mlle. Leroux should not again appear; and that the director should, with as little delay as possible, replace her by another performer.

MUNICH.—Pellegrini, a singer, whose name was at one time very celebrated in Paris, died here on July 11. Since 1822 he belonged to the Munich opera, and he performed there till within the last three years.

NEW YORK.—The celebrated actress, Miss Charlotte Cushman, took leave of the American stage on the 6th instant in the character of Lady Macbeth. Her brief engagement here has been extraordinarily successful—a fact which is not surprising when the lady's acknowledged genius is considered, although the theatrical and operatic season generally has been ruinous to managers and artists. Miss Cushman sailed the next day in the *Persia*, contemplating a stay of two years in Europe before returning to her native land.

A grand festival has recently been given in this city, of which the following notice appears in the New York *Musical Review and Gazette*. An extraordinary amount of enthusiasm and disinterestedness appears to have been manifested by our Transatlantic musical brethren. They deserve three cheers for their devotion to their art. We believe no such instance of cordiality or self-sacrifice can be found amongst the records of England:—

"This festival was so far different from the great majority of similar gatherings, in the old country as well as in our own, that it was entirely an affair of love, love to do good to suffering brethren, and to the great cause of that art which, comparatively, has made more progress in this country than in any other. Not one of the hundreds and thousands who participated in this grand enterprise—who lent their talent, labour, and knowledge to it—was paid, and the whole proceeds are destined for benevolent purposes. And to give an idea who participated, and how they did it, let us say that, with the exception of perhaps two persons, who by force of circumstances could not attend, all the musicians and artists of New York and the neighbourhood volunteered for the occasion, and in such a manner that, according to a rough estimate at the ordinary rates, the payment for all these services would have amounted to nearly one hundred thousand dollars.

What a grand, an unheard-of example of disinterestedness on the part of those who are so often divided by jealousy and envy, or party interests. Week after week, day after day, the musicians have come together, planning, arranging, rehearsing—labouring hard for this one purpose. Whoever was at the last rehearsal, when the thermometer stood at 92° in the shade, and saw and heard the mass of musicians and singers trying to render one of the sublimest and most difficult compositions on record—at the same time knowing that they did all this without any pecuniary remuneration—must have felt proud of the artists, and still prouder of the art which, if only occasionally, could produce such a concord and such a love among its disciples.

"But there is also another point of consideration, which must be considered a distinguishing feature of this festival. It showed for the first time the immense musical resources of which one city of this country alone can dispose. Nearly two thousand musicians and singers were employed on the two days on which the festival took place. All these people came from New York and the suburbs, comprising not only Germans and other foreigners, but many Americans, amongst whom we noticed some *amateurs* of high social standing. No doubt, a musical festival on such a scale was never before witnessed in this country, and, with the exception of England, and considering the conditions also, not in the whole world.

"The programme of the concert at the Academy of Music consisted of

1. Overture, <i>Oberon</i> .. . . .	C. M. von Weber.
2. Chorus, "O Isis and Osiris," from <i>The Magic Flute</i> .. . . .	Mozart. (By the New York Sängerbund).
3. Overture, <i>Scherzo and Finale</i> .. . . .	Schumann.
4. Chorus, "The heavens are telling," from <i>The Creation</i> .. . . .	Haydn. (By the Liederkranz.)
5. Coronation March from <i>Le Prophète</i> .. . . .	Meyerbeer.
6. <i>Choral Symphony</i> .. . . .	Beethoven.

"Mr. Anschütz conducted the overture to *Oberon* and *The Choral Symphony*; Mr. Bergmann, Schumann's composition; Mr. Maretzke, the march from *The Prophet*; Mr. Weber, the chorus from *The Magic Flute*; and Mr. Paur, that from *The Creation*. With the exception of the symphony, all these pieces have been frequently heard here, and dwelt on by us. Beethoven's ninth symphony was only once performed in this city, with very limited resources, under the conductorship of Mr. Bergmann. It is one of those compositions which, for a long time, were considered unintelligible, and, with regard to its difficulties, unapproachable. It is the same symphony upon which the orchestra of the Conservatory in Paris, one that may be justly denominated an orchestra of *virtuosi*, spent two years of rehearsal before the first performance in public took place. No doubt, the technical difficulties, the constant and abrupt changes of the rhythm in the work, the polyphony, with all its daring, truly Beethoven modulations, the high position of the parts for the voices, all this must have appeared as a book of mystery, and perhaps madness, to the musical world during Beethoven's life-time, and even later; but since the immense progress which execution upon the different orchestral instruments has made, the book has been read over and over again, and must be now considered open to the understanding and admiration of every intelligent musician and amateur. The contents of the symphony are simply an apotheosis of joy, in its sublimest aspirations, or rather the searching after joy by a great tone-poet, who, after having tried the world of his own beloved orchestra, was at last forced, in order to express his feelings, to employ the human voice, proclaiming with Schiller: *Be embraced, ye millions*. Beethoven closed the world of his symphonies, in which he had laid down all his struggles for happiness and contentment, with an enthusiastic call for love, but not individual love—no, love for the whole race of mankind.

"The strains of the music correspond with the character of the words; never in the whole musical literature of old and modern times has the tone of the people been better hit, and yet more grandly preserved. It is people's music, with which Beethoven concludes this symphony, people's music as it ought to be.

"The performance of this gigantic work was certainly the most satisfactory which, under existing circumstances, could be expected. An orchestra consisting of the most different elements, never having played together, which is able to perform Beethoven's *Ninth Symphony* in the course of three or four weeks, can

certainly claim praise and distinction. But the most unqualified praise is due to its conductor, Mr. Anschütz, who sacrificed not only his time and his talent, but gave up, in favour of the festival, the use of the house, to which he was entitled for his benefit. If on any occasion bouquets were deserved, and honestly gained, it was certainly at the end of the first concert, when Mr. Anschütz received plenty of them.

"The picnic on the next day, is said to have been the greatest gathering which has ever taken place for similar purposes. Nearly 40,000 people came together in Jones' Woods, enjoying themselves in listening to the music, and with those social pleasures which form characteristic features of such gatherings. The programme of the concert consisted of overtures, and marches, one from Wagner's *Tannhäuser*, and one by Meyerbeer, *Marche aux Flambeaux*, *Star-spangled banner*, with chorus, &c. The conductors were Messrs. Anschütz, Bergmann, Bristow, Noll, Rietzel, and others. Mr. Fry made an appropriate speech, and the whole was a very satisfactory affair. The American element was more fully represented than on other occasions of a similar character, and the impression with which most people went home was, that a new impulse had been given to the cause of art and social refinement."

The musical world are generally aware that negotiations have for some time past been pending for the transfer of the Italian operatic troupe from Her Majesty's Theatre to New York, for the ensuing autumn and winter season. The *New York Weekly Herald* of the 27th ult. has the following information on the subject:—"One of the most remarkable facts connected with this movement is that Wikoff, the great American chevalier, and Barnum, the still greater American charlatan, have been the principal negotiators in arranging the plans for the vast enterprise, which is combination of Barnum's great coup with Jenny Lind, and Wikoff's American campaign with Fanny Elsler. The present enterprise includes both attractions—opera and ballet—in one grand combination. Barnum, we are told, has already succeeded in obtaining between 400 and 500 subscribers for a certain number of seats for the first season at the Academy of Music, of forty nights, more or less. He only requires 600 subscribers, at five dollars the ticket, for each person—the same price as that charged at Her Majesty's Theatre, London. This subscription will enable us to hear one of the most magnificent opera companies ever collected together in the world. The negotiations have been going on in London during some time, and were conducted on the part of Barnum by Mr. Wilton, his agent. Barnum agrees to deposit in London at his banker's £15,000 (70,000 dollars) to the credit of Lumley, before either the impresario or his company go on shipboard. He (Barnum) likewise agrees to pay Lumley 4000 dollars per night for each representation in America, and the travelling expenses of the artists as well. In this enterprise the London impresario, Lumley, will accompany the troupe, and attend to the most vexatious and difficult of all worldly operations—the management of the artists and general direction of affairs behind the scenes. Mr. Lumley's troupe is a superb one. His greatest card is Mdlle. Piccolomini, the *Traviata*, Lucia, and *Fille du Régiment* of the company. For the heavy tragic operas Mr. Lumley has a German *prima donna*, Titiens, who has just come out in London, and has made a great success. The tenor, Giuglini, has few rivals in Europe—none here. He will make an immense sensation among the large class of young ladies who have a weakness for tenors. Then there is to be a grand ballet with Pochini—a new *danses* who has set the Londoners crazy—Rosati, and other first-rate artists; a grand orchestra, chorus, &c.;—in fact, a first-class company, sufficient to fill up an ocean steamer. This immense enterprise, set on foot by the combined efforts of the genius of Wikoff and Barnum, embraces, as we have before remarked, all the strong points of the two great events in their individual careers—the campaigns with Jenny Lind and Fanny Elsler. They will now outshine themselves.

PARIS.—The Théâtre Lyrique has changed hands since its closure. The new director is M. Vanden-Heuvel, the son-in-law of Duprez, the latter being probably the principal mover of the arrangement. Madame Miolan-Carvalho goes to the Grand Opera, with a salary of 70,000f. a-year, to be succeeded, of course at the Lyrique, by Madame Vanden-Heuvel as *prima donna*.

*Figaro* is just now severely pleasant upon the subject of a remarkable cure performed by Mdlle. Artot, of the Grand Opéra,

who appeared one night in the part of Madame Lauters-Gueymard in the *Magicienne*, that lady being seriously indisposed. Mdlle. Artot was so much applauded by the public or the *claque* (which, *en passant*, is at this theatre a complete nuisance), that she was announced for the same part on the following representation. Madame Lauters, however, recovered so surprisingly that she was actually able to resume her character on the night appointed, and the malicious part of the world say, never sang better in her life. *Figaro* sees something queer in this recovery.

The *Moniteur* of Wednesday contains a decree of the Minister of State instituting a commission to devise means of establishing in France a uniform musical diapason! The preamble of the decree of the French Minister of State is as follows:—"Considering that the elevation constantly increasing of the diapason presents inconveniences by which the musical art, musical composers, artists, and musical instrument makers, have equally suffered; considering that the difference which exists between diapasons in different countries, in different musical establishments and manufactories, is a source of embarrassment in general, and of difficulties in commercial relations, a commission is instituted," &c. The commission will consist, amongst others, of two professors of physics, and the following composers—Auber, Berlioz, Halévy, Meyerbeer, Rossini, and Ambroise Thomas. There are, I dare say, many who will be ready to smile at this decree as a frivolous intervention of the State; but I fancy the present generation in England have overcome the prejudices of their fathers against an art so comprehensive in its study and effects as music, and the feeling must be now general that the English Government might do more than it has done for the encouragement of the higher branches of musical education. "Tonic sol-fa," and other singing establishments on the voluntary system, are excellent after their kind, but they will never, unassisted, create an English school of dramatic composition. I believe it has long been agitated in musical circles to establish a uniform diapason throughout Europe. The present is a good opportunity to revive the idea.

PLOMBIERES.—A public ball for the benefit of the poor, at which the Emperor was present, took place on Monday. M. Vivier, the well-known horn-player, recently performed at a private party given by his Majesty, and had the honour of being accompanied on the piano by the Duchess of Hamilton.

PRAGUE.—This city is this year celebrating the 50th anniversary of the foundation of its Conservatoire, which has produced so many distinguished artists. At the fêtes which commenced on the 7th, Belgium was represented by M. Féris. Among the other notabilities were remarked Moscheles and the venerable Spohr, who himself directed the orchestra at the representation of his *Jessonda*. Meyerbeer was also expected, but his journey was prevented by illness in his family.

VIENNA.—A great library, left by Herr Fischof, is offered for sale. It contains more than 100,000 musical works, and works on music, together with very rare MSS. and autographs of Bach, Haydn, Salieri, Schubert, Chopin, and other celebrated musicians.

#### CORRESPONDENCE.

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MUS. BAC.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—Can any of your numerous readers inform me, through the medium of your valuable paper, how I am to obtain a Mus. Bac. What is required,—What course to pursue, and what will be the expense?

Yours, &c.,

OCCIDENT.

AN INSANE ACTOR.—A well-dressed man has of late been in the habit of hiring cabs, in Paris, to go to the houses of "M. Agamemnon, ex-King of Greece," "Madame Semiramis, ex-Queen of Babylon," and other singularly-named personages, which he said were at the *Barrière du Trône*, the *Barrière de l'Etoile*, and other distant places. On arriving, he told the drivers to wait, but never returned to pay them; and when they inquired they could not learn that any ex-king or ex-queen was known in the neighbourhood. A complaint having been made to the police, the man was on Tuesday arrested. He is a retired tragic actor, who has for some time been insane.

[JULY 24, 1858.]

## Musical Instruments.

(Continued.)

## THE IMPROVED HARMONIUM.—

MR. W. E. EVANS, inventor of the English Harmonium (Exhibited in London in 1844), calls attention to the Improvements he has lately made in this Instrument. The subjoined Testimonial from Professor Bennett is one of the many he has received from eminent Professors:—

15, Russell-place, Fitzroy-square, March 8th, 1858.

DEAR SIR.—I have the greatest pleasure in giving you my opinion upon your Improved Harmonium. The Instrument you left with me I enjoyed playing on extremely, and several professional friends who saw and heard it at my house, agreed with me entirely in considering your improvements very striking and valuable. I must confess that I had before entertained some prejudice against this class of Instrument, from its monotonous character, but which you have now completely removed.

I am, dear Sir,

Yours very truly,

WILLIAM STERNDALE BENNETT.  
Mr. W. E. Evans, Sheffield.

## To the Music Trade and Profession.—

The LARGEST and CHEAPEST STOCK of SECOND HAND PIANOFORTES by Broadwood, Collard, Allison, Oetzmann, Gance, and Tomkinson, are to be had at Messrs. Kelly and Co.'s, 11, Charles-street, Middlesex Hospital. Harps by Erard, Erat, &c. Second-hand Organs, &c. Pianoforte Tuners and Repairers provided. Valuations effected, and every class of business connected with the Musical Profession negotiated.

## Exhibitions, &amp;c.

THE GREAT EASTERN, lying off Deptford.—This STEAM SHIP will be OPEN for inspection daily, between the hours of 10 a.m. and 6 p.m. Admission, 2s. 6d. each, by tickets, which may be obtained on board the ship; or of Mr. W. R. Sims, 1, St. James's-street: or at the offices of the Company, 13, Gresham-street.

JOHN YATES, Secretary.

N.B. The Greenwich steamers call alongside the ship to embark and disembark visitors, at the usual fares.

MR. AND MRS. GERMAN REED'S NEW ENTERTAINMENT.—The new series of Illustrations, by Mr. and Mrs. Reed (late Miss P. Horton), every evening (except Saturday), at 8. Saturday afternoon at 3. Admission, 1s., 2s., and 3s. Stalls secured without extra charge at the Royal Gallery of Illustration, 14, Regent-street; and at Cramer, Beale, and Co.'s, 201, Regent-street.

MADAME TUSSAUD'S EXHIBITION, At the Bazaar, Baker-street.—A Full-length Portrait Model of the PRESIDENT of the UNITED STATES of AMERICA is now added, being a continuation of celebrated characters of the present times which have raised this Exhibition to the honour of being visited by strangers from all parts of the world. Admittance, 1s.; extra rooms, 6.

GREAT GLOBE.—Campaign in India. DIORAMA of the SCENES of the INDIAN MUTINY, and the advance of the British Armies, with descriptive Lectures, at 12, 3, 6, and 8 o'clock; Lucknow at 1, half-past 3, and half-past 8 o'clock; the War in China, Diorama of Canton, and the Cities of China, at 2 and 7 o'clock; Lectures on India, China, and the Atlantic Cable, every hour.—Great Globe, Leicestershire-square. Admission to the whole, 1s. Open from 10 a.m. to 10 p.m.

THE BATTLE OF BALACLAVA.—Mr. SANT'S great PICTURE, the Earl of Cardigan describing the Battle of Balaklava, to the Royal Family at Windsor Castle, and containing portraits of H.R.H. the Prince Consort, the Prince of Wales, Prince Alfred, Prince Arthur, the Princess Royal, the Princess Alice, the Princess Helena, the Princess Louisa, the Duchess of Wellington, the Earl of Cardigan, and Lord Rivers. Is now ON VIEW from 10 till 5, at Messrs. Henry Graves and Co.'s, 6, Pall-mall.

## THE LEVIATHAN PLATFORM

AT HIGBURY BARN IS NOW OPEN. Admission, One Shilling—before 7 o'clock, Sixpence. Conductor, - - MR. GRATAN COOKE. M.C., MR. J. BLAND. Open on Sundays by Refreshment Ticket, 6d.

## CHRISTY'S MINSTRELS, Polygraphic Hall, King William-street, Strand.—OPEN EVERY NIGHT.—On Saturdays, a Morning Entertainment, commencing at 3. Doors open at half-past 7, commencing at 8. Continued success of the Italian burlesque opera.

## Zoological Gardens, Regent's Park

are open daily, except on Sunday. Admission, 1s.: Monday, 6d. Among the recent additions to the menagerie are the Moorooks from New Ireland, and a magnificent Leopard, from Morocco. The band of the Royal Horse Guards will perform by permission of Colonel the Hon. C. Forester, every Saturday at 4 p.m.

## WILL SHORTLY CLOSE.

## The New Society of Painters in Water Colours.

The TWENTY-FOURTH ANNUAL EXHIBITION of this SOCIETY is now OPEN at their Gallery, 53, Pall-mall, near St. James's Palace, daily, from 9 till dusk. Admission, One Shilling; season tickets, Five Shillings.

JAMES FAHEY, Sec.

## WILL SHORTLY CLOSE.

## Society of Painters in Water Colours.

The FIFTY-FOURTH ANNUAL EXHIBITION is now OPEN at their Gallery, 5, Pall-mall east, close to Trafalgar-square, from 9 till dusk. Admittance, One Shilling; catalogue, Sixpence.

JOSEPH J. JENKINS, Sec.

## WILL SHORTLY CLOSE.

## MUNICH GALLERY of ENAMEL PICTURES.

This rare COLLECTION, the works of Wustlitch, Chas. Deininger, Langhamer, Muller, Schade, Proschöde, and Meinel, is now Exhibiting at No. 2, Frith-street, one door from the corner of Soho-square. Admission, 1s. to those not presenting cards of invitation. The collection to be sold, entire or separately.

## WILL CLOSE NEXT WEEK.

## NOW OPEN, the SECOND ANNUAL EXHIBITION of Messrs. DICKINSON'S GALLERIES of CONTEMPORARY PORTRAITS,

containing many striking and remarkable novelties.—Admission 1s.—114, New Bond-street.

## OKEY'S PARIS, PARISIANS, &amp;c.

Shrewd intelligent remarks, anecdote, dioramic pictures, liberally supplied portfolios, French and German well given, excellent piano music.—Morning Herald. Evenings (except Saturday) at 8. Tuesday and Saturday mornings at 3.—Strand Room, 391, near Exeter Hall.

## ROSA BONHEUR'S NEW PICTURES,

Landsk Peasants Going to Market, and Morning in the Highlands, together with her Portrait, by Ed. Dubufe, are now on VIEW at the German Gallery, 108, New Bond-street. Admission One Shilling. Open from 9 till 6.

## PANORAMA from the Righi Kulm, of

Switzerland, at Sunrise, is now OPEN, embracing the range of the sublime snow-clad mountains and the beautiful lakes below them. Lucknow and Delhi are also open. Admission, 1s. to each view. Daily, from 10 till dusk. Burford's, Leicester-square.

## BURFORD'S LUCKNOW and DELHI.

Panorama.—Now OPEN, these magnificent VIEWS, showing all the truly interesting localities of the recent terrific conflicts, and the enchanting scenery. The Bernese Alps are also open. Daily, from 10 till dusk. Admission One Shilling to each.—Leicester-square.

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FEMALE ARTISTS' SOCIETY, Egyptian Hall, Piccadilly.—The EXHIBITION of WORKS by LADY ARTISTS is now OPEN. Admission, One Shilling; catalogues, Sixpence.

## FRENCH EXHIBITION.

The FIFTH ANNUAL EXHIBITION of PICTURES by Modern Artists of the French School is now OPEN to the public, at the French Gallery, 120, Pall-mall, opposite the Opera Colonnade. Admission, One Shilling; catalogues, Sixpence each.

## Theatrical Announcements.

## ROYAL OLYMPIC THEATRE.

Miss WYNDHAM has the honour to announce that her FIRST BENEFIT will take place on Monday, July 26, when will be performed the comedy of LEADING STRINGS: Mrs. Stirling, Miss Wyndham, Mr. Vandenhoff, and Mr. Addison. With TICKLISH TIMES: Mr. F. Robson, Mr. G. Cooke, Mrs. Emden, and Miss Herbert. And BOOTS AT THE SWAN: Mr. F. Robson.

Tickets, places, and private boxes to be had at the box-offices of the theatre; Mitchell's, Bond-street; and at Sams's, St. James's-street.

## ROYAL LYCEUM THEATRE.

Important Notice.—THIS EVENING (July 24) Ira Aldridge, the celebrated and only African tragedian, will make his first appearance in OTELLO. Othello, Mr. Ira Aldridge; Emilia, Mrs. Brougham (her first appearance since her return from Australia); Desdemona, Miss Annie Ness (her first appearance in London). To conclude with THE LANCASHIRE WITCHES. Sir Launcelot, Mrs. Howard Paul, who will sing "Come into the garden, Maud," by Balfe, from the entertainment of Patchwork. The grand ballet of BROOMSTICKS.

On Monday, Mrs. Charles Young will appear as Violetta, in The Lady of the Camellias, which has been nightly hailed with unbounded applause by crowded audiences. Mrs. Wilkins will appear as the Lady, in The Lady and Gentleman, &c.

## ROYAL PRINCESS'S THEATRE.—

THIS EVENING, DYING FOR LOVE, and THE MERCHANT OF VENICE. On Monday, Dying for Love; and the Merchant of Venice. On Tuesday, Dying for Love; and the Merchant of Venice. On Wednesday, Dying for Love; and the Merchant of Venice. On Thursday, Dying for Love; and the Merchant of Venice.

## ROYAL OLYMPIC THEATRE.

THIS EVENING, A HANDSOME HUSBAND: Messrs. G. Vining, Ball, and Miss Wyndham. After which, GOING TO THE BAD: Messrs. F. Robson, Addison, G. Vining; Misses Wyndham, Herbert, &c. And THE WANDERING MINSTREL. Jim Baggs, Mr. F. Robson.

## ROYAL STRAND THEATRE.

THIS EVENING, Buckstone's comic drama of GOOD FOR NOTHING will be repeated, in which Miss Marie Wilton will appear as Nan, and Mr. Charles Young as Tom Dibbles.

## SURREY THEATRE.

Last nights of Mr. and Mrs. Barney Williams, the Irish Boy and Yankee Girl.—Three Dramas every night, with Yankee songs and their celebrated Irish jig.

## GREAT NATIONAL STANDARD THEATRE, SHOREDITCH.—The great artists of the Adelphi Company, Mr. B. Webster, Madame Celeste, Mr. Paul Bedford, Miss Mary Keeley

EVERY EVENING in THE GREEN BUSHES and OUR FRENCH LADY'S-MAID. No advance in the prices.

Printed by A. D. MILLS, at 11, Crane-court, Fleet-street, in the Parish of St. Dunstan-in-the-West, in the City of London; and Published by JOHN SMITH, at 11, Crane-court, Fleet-street, London.—SATURDAY, July 24, 1858.